

PSYCHOSOMATIQUE 2

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# *Speculative Psychosomatics*

*Healing Fictions (James Hillman)*

La performance (et l'enseignement) comme **rhétoriques spéculatives**

Performance (and teaching) as **speculative rethorics** (Re Pascal Quignard)

To dare to speculate and to *figure out* = to offer image & fiction = to offer interpretation (& even diagnosis). To put into question and to move (e-motion) a given mindset (*a mind which is set*) = *KRISIS* (cri / crise / critique)

A diploma has been created titled “Roy Hart Voice Teacher”. It is now in question.

How to redefine **ROY HART TEACHING ?** Three landmark figures :

1. Anna Halprin : *Dancing my Cancer* = performance
2. Alejandro Jodorowski = teaching
3. Kaya Anderson : *On Cancer and Christianity*.

*Speculative Psychosomatics* and the question of HEALING, therapy and medicine, especially when facing an ‘incurable’ illness (*verdict*) like cancer.

# PSYCHOSOMATIQUE PSYCHOSOMATICS 2

- **Anna Halprin** : *Dancing my cancer*
- Le dernier "scandale" d'**Alejandro Jodorowsky**.
- Une réflexion spéculative sur la psychosomatique du cancer, par **Kaya Anderson**.

- **Anna Halprin** : *Dancing my cancer*
- The latest **Alejandro Jodorowsky** 'scandal'.
- A speculative reflection by **Kaya Anderson** on cancer and psychosomatics.

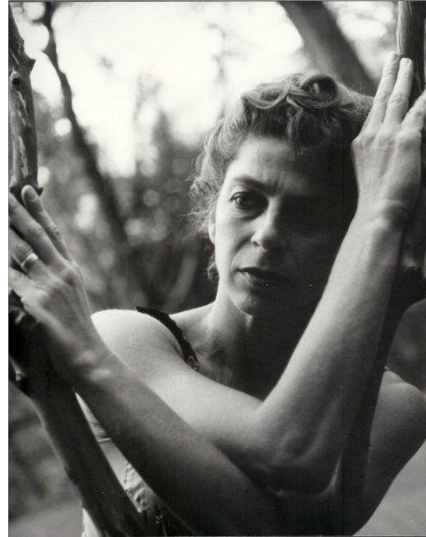
# Anna Halprin - 1920 (age 96)

1971 : diagnosed with a malignant tumor in her colon.

1975 : *Dancing my Cancer*

2012, Paris Quai Branly Museum  
*Les Maîtres du Désordre*  
*The Masters of Disorder*

On shamanism : **Halprin** and **Picasso**



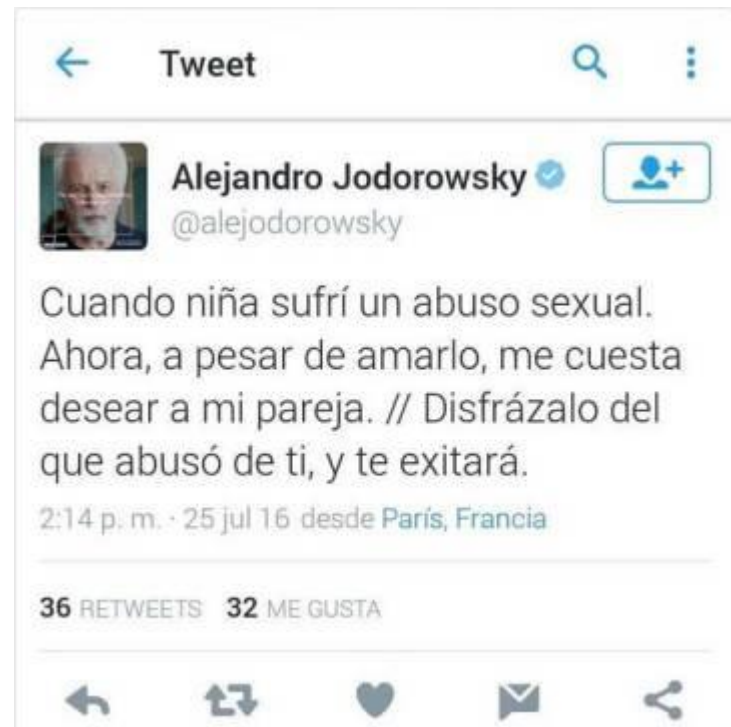
1. Anna Halprin : the most challenging voice performance I have encountered.
2. Roy Hart's proposal of "conscious schizophrenia".
3. Antonin Artaud's screams, in "To finish with the judgement of God".

1975 : *Dancing my cancer [Out of boundaries]*

[http://www.numeridanse.tv/en/video/1126\\_dancing-my-cancer-out-of-boundaries](http://www.numeridanse.tv/en/video/1126_dancing-my-cancer-out-of-boundaries)

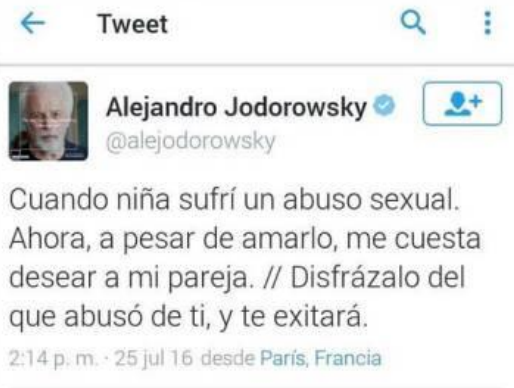
# Alejandro Jodorowsky

PSICOMAGIA



As a little girl I was abused sexually.  
Now, in spite of loving him, I have  
difficulty in desiring my partner. //  
Disguise him as the man who abused  
you, and he/it will excite you.

Petite fille j'ai été abusée sexuellement. A  
présent, malgré l'amour que j'éprouve pour  
lui, j'ai du mal à désirer mon partenaire. //  
Déguise-le comme l'homme qui a abusé de  
toi, et il/cela t'excitera.

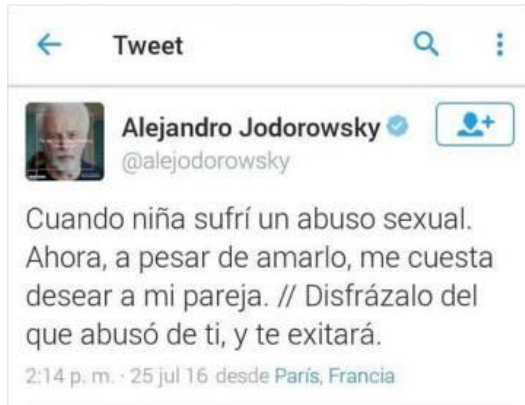


*These “barbarities” are the result of a psychological discipline, a pseudotherapy created by an artist and called Psicomagia. If the name does not prove sufficiently eloquent, it is rooted in shamanism, tarot, psychoanalysis and the effect of theater. The journalist and member of Skeptic Circle MJ Schwarz, warned for years of the folly of the theories of Jodorowsky, which considers himself the “chosen one” of Psychomagic. The Panic Movement, which he generated together with the playwright Fernando Arrabal, based its symbolism on psychoanalysis, an issue that may be fine for an artist who tries to find symbols to trigger certain emotions, but when sold to 'cure' people with serious emotional problems, concerns or psychiatric situations it is a supreme irresponsibility “.*

Ces « barbarités » sont le résultat d'une discipline psychologique, une pseudothérapie créée par un artiste et appelée Psicomagie. Et si le nom ne prouve n'est pas suffisamment éloquent, elle est enracinée dans le chamanisme, le tarot, la psychanalyse et l'effet du théâtre. Le journaliste et membre du Cercle Scéptique MJ Schwarz, a averti pendant des années sur la folie des théories de Jodorowsky, qui se considère comme l'« élu » de la Psychomagie. Le Mouvement Panique qu'il a fondé conjointement avec le dramaturge Fernando Arrabal et qui basait son symbolisme sur la psychanalyse, est une démarche qui peut se justifier pour un artiste qui cherche à trouver des symboles pour déclencher certaines émotions, mais lorsqu'il est vendu pour « guérir » des personnes atteintes de graves troubles émotionnels, des problèmes ou situations psychiatriques, c'est d'une irresponsabilité suprême.

*El Pais / Beatriz de Vera*  
[http://elpais.com/elpais/2016/07/26/buena vida/1469549390\\_494972.html?por=carrusel](http://elpais.com/elpais/2016/07/26/buena vida/1469549390_494972.html?por=carrusel)

## PSICOMAGIA



1960s: **Carlos Castañeda + Joseph Beuys**, and my own anti-shamanic stand in rebellion against those who posited the model of the shaman as superior to the actor's: at the time I saw it as a misapprehension of the function of fiction and of performance.

2016: My interest in ***Algorithms and Shamanism***: the rehabilitation of magic and of positive “why not?” skepticism : Xavier Papais / William James / David Hume: “Against Levy-Strauss - towards a Neoplatonic Anthropology”. Roberte Hamayon on shamanic chance – and “hunting the soul”. My fondness for vodou and Haiti.

“In my view, Jodorowsky’s is a “performative” move in at least three levels : affective, effective and fictional. It is based on adult psychological sagacity and a starkly condensed “moral contract”. Brava to the lady for daring her question like that. Jodorowsky’s is a lesson in psychosomatic teaching, in line with traditions of oracular consultations, like Delphi, or, yes, the Tarot! The answer you get depends mostly on the question you ask. Artistically, his reply is in line with much of contemporary theatre: seeking the underlying erotic fantasies that move individuals and society. I find shocking the status the critic gives to the imagination and to art. This in no way downgrades the work of, or the need for modern medicine or pharmaco-psychiatry.

Jodorowsky is not at all far from how I saw Roy Hart teach – the teaching that interested me the most: an extraordinary capacity for case by case adaptation and affective / effective response. He did this mostly through group dream interpretation. (Here I should add: “the voice is always a dream”.) He was sometimes intensely patient (hours of “fishing in the unconscious”), other times radically incisive and **antinomic** (breaking the norms.)

Today I have come to perform, direct and teach (and paint and write and think) along such lines, trusting my own capacity to figure out, act out and give voice to the scenarios of counter transference (or *folie à deux*), while carefully (en)gaging and analysing the “moral contract”: what is actually the request I am receiving, however oblique or unconscious.



# Cancer & Culture

*quotes from internet, especially Wikipedia, selecting ideas that were prevalent and "in the air",  
In the second half of the XXth century, especially during the 1960s and 70s - when I met Roy Hart.*

...cancer is the subject of widespread fear and taboos. Euphemisms and censure reflect an apparent **stigma**...

Cancer is regarded as a disease that must be "fought" to end the "civil insurrection"; a **War on Cancer** was declared in the US (1971 - Richard Nixon).

In the 1970s, a cancer treatment was a specialized form of **talk therapy**, based on the idea that cancer was caused by a **bad attitude**. People with a "cancer personality"—depressed, repressed, self-loathing and **afraid to express their emotions**—were believed to have manifested cancer through subconscious desire. Some psychotherapists said that treatment to change the patient's outlook on life would cure the cancer. Among other effects, this belief allowed society to blame the victim for having caused the cancer (by "wanting" it) or having prevented its cure (by not becoming a sufficiently happy, fearless and loving person).

Ehrenreich, Barbara (2009). *Bright-sided: How the Relentless Promotion of Positive Thinking Has Undermined America*. pp. 15–44.

It also increased patients' anxiety, as they incorrectly believed that natural emotions of sadness, anger or fear shorten their lives. The idea was ridiculed by **Susan Sontag**, who published *Illness as Metaphor* while recovering from treatment for breast cancer in 1978... The idea partly persists in a reduced form with... a belief that deliberately cultivating a habit of positive thinking will increase survival. This notion is particularly strong in breast cancer culture. (Re. Femininity / Feminism – and breast cancer)

One idea about why people with cancer are blamed or stigmatized, called **the just-world hypothesis**, ... is based upon the blamers' belief that the world is fundamentally just and so an illness like cancer must be a type of punishment for bad choices, (in a just world, bad things would not happen to good people).

**Melvin J. Lerner**, Professor of Social Psychology ... "a pioneer in the psychological study of justice. Including the derogation of victims. *The Belief in a Just World: A Fundamental Delusion* (1980), and "Justice Motive", 1981.

[https://en.m.wikipedia.org/wiki/Just-world\\_hypothesis](https://en.m.wikipedia.org/wiki/Just-world_hypothesis)



# Roy Hart

*BIODRAME* (Serge Béhar) 1970 (?).

In my view Roy Hart considered and performed this poem as his *manifesto*.

Sans mon corps je ne suis rien  
et pourtant  
avant de disparaître  
j'ai dépassé mon corps  
Je l'ai agressé  
pour me rapprocher  
de toi.

Without my body I am nothing  
and yet  
before I disappear  
I have overtaken my body  
I have aggressed it  
in order to come closer  
to you.

An outline analysis of **Roy Hart's philosophy of psychosomatics**, especially as interpreted by him in *Biodrame*, would include his relationship to illness, to somatic symptoms, also to *Heartbreak* - Ginette Paris' book which includes a section titled "Detach or Die", a *dictum* which could have been Roy Hart's in what I describe as his **conquest of jealousy** – the main subject matter during the years I attended his meetings. He did mention cancer, mostly in line with the psychosomatic theories of his time. One would also have to ponder on the meaning of his own death, in a car crash, in May 1975.

My own outlook today, given my own cultural background and affinities, and after a percourse of forty years, is different, and different too from the prevailing ideas on psychosomatics of the 1970s. I am now twenty years older than Roy Hart was when he died. Older too than Alfred Wolfsohn when he died. When I mention this in Malérargues I notice strange surprise reactions. Ancestors (and especially teachers) remain forever older, and wiser, of course. We honour them best, in my view, by acknowledging that ideas move on, adapt and mutate.

Roy Hart's vision had, implicit in it, an idealistic outlook, and a crusade: the personal conquest of the body through the voice and the ideal of **singing**, towards the tranformation of human behaviour. To a large degree, to perform was, for him, a form of showing and impacting the world with his and his group's human achievements. The actor-singer as exemplary. On this too the times and my own stands have moved.

"You are what you can sing" (I paraphrase him): this **expressive ontology of being** was also at the core of his idea of consciousness, as outlined in his paper *How a voice gave me a conscience*. <http://www.roy-hart.com/hvgmc.htm>

# Kaya Anderson

These seminars on psychosomatics were brought about by two exchanges with Kaya.

The first on *Heartbreak* (Ginette Paris' book): the heart is actually scarred by pain – like physical torture. We had to smile when a doctor wrote: “Take paracetamol”. And it probably does alleviate the heartbreak pain...

The second when Kaya ventured cautiously: “Christianity is largely responsible for cancers in Western society”... I had to sit down and have a drink after such a statement!

I like and endorse how Kaya dares to state such thought-provoking speculations also because she allows them to be followed by serious conversation – and that is a rare pleasure.



Roy Hart, Kaya, Alfred Wolfsohn, Marita Gunther

Ce séminaire n'ayant pas été enregistré, je résume (et reformule aussi) les propos tenus par Kaya Anderson, suite à sa déclaration, dont elle a été elle-même surprise, et qu'elle reconnaît comme plutôt « sauvage » : *Christianity is largely responsible for cancers in Western society* / La chrétienté est dans une grande mesure responsable pour les cancers de la société occidentale. Enrique Pardo

Kaya Anderson a soutenu qu'il y a toujours eu un déséquilibre entre le statut des femmes et celui des hommes, entre les principes et les valeurs de la féminité et de la masculinité, avec un avantage donné, à tous niveaux, au principe masculin. Ce décalage est cause de troubles psychosomatiques. En occident, et certainement en ce qui concerne la pensée européenne et ses ramifications colonialistes, les déclarations les plus radicales ont été faites par ceux qu'on appelle les Pères de l'Église qui ont fixé la misogynie implicite dans les fondements théologiques de la Chrétienté en déclarant que la femme est inférieure, notamment au niveau spirituel et moral. Ces déclarations ont été faites surtout autour du moment où le Christianisme est devenu la religion officielle de l'Empire Romain, axiomes qui sont restés dans ses doctrines voire ses dogmes – et dans notre psyché occidentale.

Son point de vue est qu'une des grandes influences et causes du déclenchement de cancers serait aussi la façon dont ces idées « déséquilibrées » se fixent dans la psyché des femmes, et des hommes, leur faisant jouer des rôles stéréotypés dans leurs rapports amoureux, sexuels et sociaux en général – au lieu de leur permettre de les mettre en jeu, de les questionner, les inverser, les développer pour pouvoir relativiser les dynamiques et les principes mêmes de la sexualité et des genres. (C'est ce que j'ai appelé « le théâtre de la sexualité ».)

Kaya Anderson a soutenu que, de son point de vue, deux choses ont fortement influé dans les cancers de femmes qu'elle a connues, et qu'elle a vu mourir: le manque d'un rapport d'échange fort avec un homme, ou d'un partenaire qui puisse jouer (aussi) les rôles mâles - et une certaine résignation, voire culpabilité face à la maladie.

Quelques remarques faites lors du séminaire :

- Kaya Anderson a cité d'importants extraits du livre d'Anne Baring et Jules Cashford, *The Myth of the Goddess – Evolution of an Image* : évolution d'une image depuis les Vénus paléolithiques jusqu'à nos jours.
- Elle a souligné la force de la performance d'Anna Halprin, certainement pas résignée, mais d'une richesse impressionnante dans ses *moods* (changements d'états d'âme) : rage, désespoir, accablement, tendresse, sourires, régression, férocité guerrière... (La vidéo intégrale dure une vingtaine de minutes.) Quelle intelligence et quelle mobilité expressive ! Kaya Anderson a souligné que c'est bien une femme qui nous offre cette performance – et demandé si nous connaissions un homme qui se soit mis dans une telle situation expressive ?
- Linda Wise s'est demandée comment se fait-il que dans un contexte d'expressivité, voire de « santé expressive » comme celui que Roy Hart voulait créer autour de lui, plusieurs femmes soient décédées du cancer.
- J'ai signalé que dans mes recherches sur la psychosomatique du cancer j'ai été frappé par la qualité du questionnement dans la pensée féministe contemporaine, spécifiquement sur le cancer du sein. C'est une question complexe où la démarche idéologique du féminisme heurte les tyrannies de la nature : bio-statistiquement, si une femme remplit son rôle « biologique » (avoir un enfant assez jeune, donner le sein, etc.) elle a moins de chances de développer un cancer du sein...
- Kaya Anderson a affirmé pour clore que oui, le chant – le travail vocal expressif hérité d'Alfred Wolfsohn et de Roy Hart, peut guérir le cancer : « Il n'y a qu'à voir la transformation qu'une leçon de voix / chant peut produire chez une personne... Il y a un principe vital qui est déclenché, soutenu, travaillé, dans toute sa force. Comment ne pas y croire ? »

The seminar of Saturday, August 6, 2016 was not recorded, I summarize (and reformulate) the statements made by Kaya Anderson, following her proposal, by which she was herself surprised and which she recognizes is rather 'wild': Christianity is largely responsible for cancers in Western society. Enrique Pardo

Kaya Anderson argued that there has always been an imbalance between the status of women and men, between the principles and values of femininity and masculinity, with, at all levels, the advantage being for the male principle. This disparity leads to psychosomatic disorders. In the West, certainly in terms of European thought and its colonial offshoots, the most radical statements were made by the so-called Church Fathers who set the misogyny implied in the theological foundations of Christianity, stating that women are inferior, especially at the spiritual and moral levels. These statements were made around the time when Christianity became the official religion of the Roman Empire, and remained as axioms in its doctrines and dogmas - and also in our Western psyche.

Her view is that one of the strongest influences and causes of cancer outbreak would also be how these "unbalanced" ideas are fixed in the psyche of women, and of men, making them play stereotypical roles in their love, sexual and social relationships in general - instead of allowing them to be put into play, questioned, reversed, developed and thus relativize the dynamics and the very principles of sexuality and of gender. (This is what I have called "the theater of sexuality." E.P.)

Kaya Anderson argued that, from her perspective, two things have greatly affected the women she has known who had cancers, some she saw die: the lack of a strong exchange with a man, or a partner who could play (also) male roles – and secondly, a certain resignation or guilt about the disease.

Some remarks made during the seminar:

- Kaya Anderson quoted significant excerpts from the book by Anne Baring and Jules Cashford: *The Myth of the Goddess - Evolution of an Image*. The evolution of an image from the Paleolithic Venuses until today.
- She emphasized the power of the performance by Anna Halprin, certainly not resigned, but an impressive array of moods and emotional changes (the full video is over twenty minutes): rage, despair, despondency, tenderness, smiles, regression, warrior ferocity, etc. What intelligence and what expressive mobility! Kaya Anderson stressed that it is a woman who offers us this performance - and asked if we knew of a man who had put himself in such an expressive situation?
- Linda Wise wondered how is it that in a context of expressiveness, even "expressive health" as Roy Hart wanted to create around him, many women died of cancer.
- I mentioned that in my research on the psychosomatics of cancer I was struck by the quality of questioning in contemporary feminist thought, specifically on breast cancer. Bio-statistically and otherwise, this is a complex issue where the ideological approach of feminism confronts the tyranny of mother nature: if a woman fulfills her "biological" role (have a child when fairly young, breastfeed, etc.) she has less chances of getting breast cancer ...
- Kaya Anderson said to conclude that yes, singing – the expressive voice work inherited from Alfred Wolfsohn and Roy Hart, can cure cancer: "One just has to see the transformation a voice / singing lesson can produce in a person ... A vital principle is set off, held, worked upon, in its full force. How can you not believe? "